

SANGSTER, JAMES

DRAFTER 10

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PHOTOS - S



Artists of Abraham Lincoln portraits

James Sangster

Excerpts from newspapers and other
sources

From the files of the
Lincoln Financial Foundation Collection





Portrait Painted of Abraham Lincoln
When he visited Buggalo, New York, February 16, 1861.

This like portrait of the late President, was painted by James Sangster
late of Buggalo, N.Y., brother to the late Amos W. Sangster.

James Sangster completed the above portrait as he stood awaiting his
turn to pass before the President in the receiving line in the main hall, on the
second floor of the American Hotel February 16, 1861. Having filled in the
perfect outline, and the general effect on the clothes, the artist on reach-
ing home, retouched the portrait with pen and brush in India ink, then
laid it away to receive the finishing touches on the clothes not long
after Lincoln had been laid low by the assassin's cruel and brutal
shot, after which time he affixed his signature, May 6, 1865.

"As I gazed earnestly into his kindly careworn face, I carried the negative
(made by that lasting impression) with me, giving the final touches to the clothes
after Lincoln's second trip to Buggalo, all of which you too well remember," re-
marked James Sangster as he presented this portrait of Lincoln to his sister, Urania
Nott Sangster, December 25, 1888.

Copyrighted
Nov. 24, 1917.

Urania Nott Sangster.

This pen and India ink portrait
of Abraham Lincoln was purchased
for the Clements Library at the
Parke-Bernet sale 566, May 9, 1944

John C. Clements

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WILLIAM L. CLEMENTS LIBRARY
UNIVERSITY OF MICHIGAN
ANN ARBOR, MICHIGAN

June 21, 1944

Mr. Louis Warren
Lincoln National Life Insurance Company
Fort Wayne, Indiana

Dear Mr. Warren:

I send you the enclosed photostat for your
reference collection on the iconography of Abraham Lincoln.

We should be grateful for any comments you
care to make about it.

Very sincerely



Randolph G. Adams

RGA:rh
Enc.

June 29, 1944

Mr. Randolph G. Adams
William L. Clements Lib.
University of Michigan
Ann Arbor, Mich.

My dear Mr. Adams:

Thank you very much for your photostat of
the reference to the painting by Sangster.

While it is possible that Mr. Sangster made
a sketch of Abraham Lincoln at the time he was in
Buffalo it is very evident that the major portion of
the contribution was made by Lincoln's picture taken by
Brady of which it apparently is a copy. No. 85 in the
attached compilation of photographs was made February 9,
1864 and Mr. Sangster has copied even the curl in
Lincoln's hair hanging over his forehead.

If we were to list it here we would list it
as a copy of the Brady photograph.

Very truly yours,

LAW:vff

Director

1910-1911

1910-1911
1911-1912
1912-1913
1913-1914

1914-1915

1915-1916 1916-1917 1917-1918
1918-1919 1919-1920 1920-1921

1921-1922 1922-1923 1923-1924
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1933-1934 1934-1935 1935-1936
1936-1937 1937-1938 1938-1939

1939-1940 1940-1941 1941-1942

1942-1943

1943-1944

WILLIAM L. CLEMENTS LIBRARY
UNIVERSITY OF MICHIGAN
ANN ARBOR, MICHIGAN

July 10, 1941

Mr. Louis A. Warren and Mr. J. Monaghan
Lincoln National Life Foundation
Fort Wayne, Indiana and
Illinois State Historical Library
Springfield, Illinois

Dear Dr. Warren and Mr. Monaghan:

I thank both of you for your comments on that Sangster sketch of Abraham Lincoln. Since writing you in the first instance I have received a scrap book of material on the Sangster picture which was given us by the owner of the picture itself. It contains a page and a quarter account by Mr. Sangster himself. He repeats what I told you in the first place, namely that he began this in February 1861 from life -- that on reaching home he went over his sketch with brush and pen and India ink. Then just after Lincoln's assassination he completed it. Obviously in this intervening four years Sangster had seen hundreds of photographs of Lincoln and could very easily have been influenced by them. The various specimens which you two gentlemen submit, and for which I thank you very much, are good examples of what Sangster might have been influenced by. Indeed, he might have had one of these before him while he was putting on the final finishing touches.

But both of you refer to the curl as being in other portraits. Yet as I looked at the examples you cite and submit, what you called to my attention is rather a lock than a curl, whereas the Sangster portrait has a distinct curl. Therefore it seems to me that there is a good chance that the sketch is exactly what it purports to be, namely something begun from life and completed four years later at which time the artist might readily have been influenced by the portraits which you produced. I do not find that this adds anything particularly to the knowledge of our iconography of Abraham Lincoln save to add one item which has some claim to having been done, in part, to life.

Very sincerely


Randolph G. Adams

RGA:rh

SANGSTER, JAMES

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